

Madrigals

Book V Magdalen Walks



Texts: Oscar Wilde
Music: Clive Strutt

ES Verlag



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Madrigals

Book V *Magdalen Walks*

Clive Strutt

These four pieces, for SATB (chorus or soloists), are all to texts by Oscar Wilde. In nos. 1 – 3 the composer is experimenting with unusual canonic forms; No. 4 is a straightforward composition not making any use of esoteric structural procedures. The work dates from 1968.

The frontispiece is an oil painting by Sir Edward Burne-Jones entitled *The Princess Sabra in a Garden* and was chosen to fit with the text of madrigal no. 4 *Magdalen Walks*.

The duration of the five pieces is c. 14 minutes.

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Madrigals: Book V *Magdalen Walks*

Text: Oscar Wilde ♦ Music: Clive Strutt

No. 1 *Pan* (Double Villenelle)

[Duration: 2' 39"]

Allegro vivace
(m.m. ♩ = 104)

S *f* This mod-ern world is

A *f* O goat-foot god of Ar....ca-dy! This mo-----dern world

T *f* O goat-foot God of Ar.....ca---dy!

B *f* O goat-foot God of Ar.....ca-dy! this mod-ern world hath

grey and old, and what re-mains to us of

is grey-and old, and what re-mains to us of

grey and old, And what re-mains to us of

dim. --- mp

Thee?

Thee? No more the shep-herd lads in glee throw

No more the shep-herd lads in glee

Thee? No more the shep-herd lads in glee, in

throw ap-ples at thy wat-tled fold, O goat-foot

ap-ples at thy wat-tled fold, O goat-foot God of

throw ap-ples at thy wat-tled fold, O goat-foot

glee

God of Ar-ca-dy!

Ar-ca-dy! Nor through the lau-rels can one see

God of Ar-ca-dy! Nor through the lau-rels

Nor through the lau-rels can one

Nor through the lau-rels can one see thy soft brown limbs,
thy soft brown limbs, thy beard of gold
can one see And
see thy soft brown limbs, thy beard of gold, And
And what re-mains to us of thee?
And dull and
what re-mains to us of
what re-mains to us of thee? And dull
And dull and dead our Thames would be for here the winds are
dead our Thames would be for here the winds
and dead our Thames would be For here the winds are

dim.
mp
cresc.
f
mp
cresc.
dim.
p
cresc.

dim. --- mp

chill and cold

are chill and cold - O goat-foot God of Ar... ca...

cresc. --- f

chill and cold, O goat-foot God of Ar... ca... dy

cresc. --- dim. --- mp

Then keep the tomb of Hel... ic... e

... dy!

Then keep the tomb of Hel... ic... e Thine

Then keep the tomb of Hel... ic... e

Thine ol... ive - woods, thy vine... clad wold

And what re-mains to

ol... ive - woods thy vine - clad wold And what re-mains to

Thine ol-ive - woods, thy vine... clad wold, and what re-mains

Handwritten musical score for a vocal piece, featuring lyrics and musical notation. The score is written on ten staves, with lyrics in English and musical notation in a handwritten style. The lyrics are:

us to us of thee? Though many an un-sung
us of thee? Though many an un-sung
to us of thee? Though many an un-sung
ny an un-sung el...e...gy sleeps in the reeds
un-sung el...e...gy sleeps in the reeds our
el...e...gy sleeps in the reeds our riv...ers
our riv...ers hold O goat-foot God of Ar...ca...
riv...ers hold, O goat-foot God of Ar...ca...dy!
hold O goat-foot God of
our riv...ers hold, O goat-foot God of Ar...ca...dy!

The musical notation includes various dynamics (e.g., *cresc.*, *f*, *mf*, *dim.*, *p*, *cresc.*, *poco a poco*) and phrasing marks (e.g., *mf*, *cresc.*, *mf*). The score is written in a key signature of one flat (B-flat) and a 7/8 time signature.

Handwritten musical score for voice and piano, featuring lyrics and musical notation across multiple staves.

Lyrics:

--dy! Ah! What re-mains to us of Thee?

Ar-----ca-dy! Ah! What re-mains to

of Thee? Ah! Leave the hills of Ar-----ca-

of Thee? Ah! leave the hills of Ar-----ca-

us of Thee? Ah! leave the hills of Ar-----ca-dy! Thy

Thee?

--dy! thy Sa-tyrs and their wan-----ton play, This mo--dern world hath

--dy! Sa-----tyrs and their wan... ton play, This mo-----dern world

Thy Sa-tyrs and their wan--ton play, This mo--dern world

Musical Notation:

- Staff 1: Treble clef, key signature of two flats (B-flat, E-flat), 4/4 time. Dynamics: *f*, *dim.*, *p*.
- Staff 2: Treble clef, key signature of two flats (B-flat, E-flat), 4/4 time. Dynamics: *dim.*, *p*.
- Staff 3: Treble clef, key signature of two flats (B-flat, E-flat), 4/4 time. Dynamics: *dim.*, *p*, *dim. molto*.
- Staff 4: Bass clef, key signature of two flats (B-flat, E-flat), 4/4 time. Dynamics: *dim. molto*.
- Staff 5: Treble clef, key signature of two flats (B-flat, E-flat), 4/4 time. Dynamics: *f*, *pp*.
- Staff 6: Treble clef, key signature of two flats (B-flat, E-flat), 4/4 time. Dynamics: *f*, *pp*.
- Staff 7: Treble clef, key signature of two flats (B-flat, E-flat), 4/4 time. Dynamics: *f*, *pp*.
- Staff 8: Bass clef, key signature of two flats (B-flat, E-flat), 4/4 time. Dynamics: *pp*.
- Staff 9: Treble clef, key signature of two flats (B-flat, E-flat), 4/4 time. Dynamics: *dim.*, *mf*.
- Staff 10: Treble clef, key signature of two flats (B-flat, E-flat), 4/4 time. Dynamics: *cresc.*, *f*, *p subito*, *cresc.*.
- Staff 11: Bass clef, key signature of two flats (B-flat, E-flat), 4/4 time. Dynamics: *f*, *mf*, *f*, *mf*.

need of Thee! No Nymph or Faun in...deed have we

hath need of Thee! No Nymph or Faun in...deed have we

For Faun and Nymph are old and grey

Ah! Leave the hills of Ar...ca...dy!

This is the

hath need of Thee!

have we, have we,

we for Faun and Nymph are old and grey, Ah!

For Faun and Nymph are old and grey,

This is

leave the hills of Ar...ca...dy!

Ah! Leave the hills of Ar...ca...dy!

the land where lib...er-ty lit grave - browed Mil-----

the land where lib...er-ty

land where lib...er-ty lit grave-browed Mil-ton

This is the land where lib...er...

.....ton on his way, This mod-ern world hath need of thee!

This mod-ern world hath need of

on his way

-ty lit grave-browed Mil-ton; This mod-ern world hath need of

A Land of an-cient chi-val-ry

Thee! A Land of an-cient chiv-al-ry where

Thee! A Land of an-cient chiv-al-ry

cresc. *mf*
 where gen-tle Bid-ney saw the day, Ah! Leave the hills of—

cresc. *f* *mp*
 gen-tle Sid-ney saw the day— Ah! Leave the

f *dim.* *mp* *cresc.* *mf* *dim.* *p*
 where gen-tle Sid-ney saw the day—

f *dim.* *mp* *cresc.* *f* *mp*
 Ar-ca-dy! This fierce sea-li-on of the sea—

f *mf* *cresc.* *f*
 This fierce sea-li-on of the sea—, This

f *mf* *cresc.* *f*
 hills of Ar-ca-dy!

cresc. *mf* *f*
 This fierce sea-li-on of the sea—

cresc. *mf* *cresc.* *f*
 This Eng-land lacks some strong-er lay, this Mod-ern world—

cresc. *mf* *cresc.* *f*
 Eng-land lacks some strong-er lay, This mod-ern world-hath

mf *dim.* *mp*
 This mod-ern world-hath

mf
 This Eng-land lacks some strong-er lay—

dim. --- *ff* *f*
hath need of Thee! Then blow, blow some trum-pet
--mf dim. --- *ff* *f sub*
need of thee! Then blow, blow some trum-pet
--mp dim. --- *ff* *un poco cresc.* --- mf
need, hath need of thee! Then blow some
mf
Then blow

dim. --- *p* *cresc.* ---
loud and free and give thine oat-----
dim. --- *p*
loud and free and give thine oat-----en pipe a---
dim. --- *p* *cresc.* --- *f* *mf*
trum-pet loud and free And give thine oat-en
f dim. --- *p* *cresc.* --- *f* *mf*
some trum-pet loud and free, and give thine oat----

.....en pipe a-way, Ah! Leave the hills_____ of Ar-----ca--dy!

--way_____ Ah! leave the hills_____ of

pipe_____ aw-ay, Ah! leave the hills_____ of Ar-----ca--dy_____

.....en pipe aw-ay- Ah! leave the hills_____ of Ar-----ca--

Handwritten markings: f, mf, sfzp, f, mp sub. poco a poco cresc., f, mp sub. poco a poco cresc., f, mp, cresc., mf

This mo--dern world hath need_____ of Thee!_____

Ar-----ca--dy_____ This mo-----dern world hath need of Thee!-

_____ This mo--dern world_____ hath need of Thee!_____ of Thee!-

--dy!_____ This mo--dern world_____ hath need of Thee!_____ of Thee!-

Handwritten markings: mp, f, subito dim. molto, f, pp, f dim., mp, f, dim. molto, pp, mp, pp

2. "Désespoir"

(Duration: 5'03")

Andante (m.m. $\text{♩} = 60$)

The sea--sons send their ru-----in

The sea---sons send their ru-----in as they go

The sea---sons send their ru-----in as they go, as they

The sea---sons send their ru---in as they

The sea--sons send their ru---in as they

The sea-sons send their ru---in as they go

go

go Send their ru-----in as they

Più Mosso

Handwritten musical score for "Più Mosso". The score is written on ten staves, with the first five staves for the vocal line and the last five for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked "Più Mosso".

Vocal Line Lyrics:

go — For in the spring — the spring
 For in the spring — the nar-ciss shows its
 go for in the spring — the nar-ciss shows its head
 For in the spring — the nar-----ciss shows its
 head For in the spring — the nar-----ciss
 For in the spring — the
 head, Nor with-ers till the rose has
 shows its head, Nor with-ers till the rose has flamed
 nar-ciss shows its head, Nor with-ers till the rose has flamed to
 the nar-ciss shows its head, Nor with-ers till the

Piano Accompaniment:

The piano accompaniment consists of five staves. It features a variety of musical notations including whole, half, quarter, and eighth notes, rests, and dynamic markings. The dynamics include *mf* (mezzo-forte), *f* (forte), *cresc.* (crescendo), and *mp* (mezzo-piano). The accompaniment provides a harmonic and rhythmic foundation for the vocal line.

Handwritten musical score for voice and piano, page 14. The score is written in treble and bass staves with lyrics in German. The music features various dynamics (mf, dim., cresc., f) and articulations (accents, slurs). The lyrics are: "flamed to red Nor with-ers till the rose has flamed to red. Till the rose has And in the aut-umn pur-ple vi-o-lets rose has flamed to red. And in the aut-umn flamed to red. And in the aut-umn blow f And in the aut-umn And in the aut-umn pur-ple vi-o-lets blow f And in the aut-umn aut-umn And in the aut-umn pur-ple vi-o-lets".

mf dim. p cresc. (=) mf

flamed to red Nor with-ers till the rose has flamed

to red. dim. p cresc.

red till the rose has flamed to red. Nor with-ers till the

rose has flamed to red. Till the rose has

to red. And in the aut-umn pur-ple vi-o-lets

mf mf mf

rose has flamed to red. And in the aut-umn

flamed to red. And in the aut-umn

blow f And in the aut-umn

And in the aut-umn in the aut-umn

pur-ple vi-o-lets blow f And in the aut-umn

aut-umn And in the aut-umn pur-ple vi-o-lets

pur-ple vio-lets blow. And the slim cro-cus stirs the snow; And the
 pur-ple vi-o-lets blow. And the slim cro-cus stirs the win-ter
 vi-o-lets blow. And the slim cro-cus stirs the win-ter snow—
 blow. And the slim cro-cus stirs the win-ter snow; —
 slim cro-cus stirs the win-ter snow; Where-fore you
 snow; —
 And the slim cro-cus stirs the win-ter snow; —
 And the slim cro-cus stirs the win-ter snow; —
 leaf-ess trees will bloom a--gain Where-fore you
 Where-fore you leaf-ess trees will bloom a--gain
 Where-fore you leaf-ess trees Where-fore you

f
leaf.....less trees will bloom, will bloom a-gain..... will bloom, will bloom a-
Where-fore yon leaf.....less trees will bloom a-
mp cresc.
Where-fore yon leaf.....less trees will bloom a-gain

leaf.....less trees will bloom a-gain.
--gain, And this grey land grow green with sum-
--gain And this grey land grow green with sum-mer
And this grey land grow green with

And this grey land grow
mer rain. *dim.* And
rain, grow green with sum-mer rain.
sum-mer rain. *dim.* And this grey land grow
green with sum-mer rain, grow green with

Handwritten musical score for a song, featuring multiple staves with lyrics and musical notation. The score is written in a key with two flats (B-flat and E-flat) and a common time signature (C). The lyrics are written below the staves, and the musical notation includes notes, rests, and dynamic markings.

Lyrics:

this grey land grow green with sum-----mer rain. And send up
And -----
green with sum-----mer rain
sum-----mer rain. And ----- send up cow-----slips
cow-slips, cow-----slips, And ----- send up cow-----slips
send up cow-----slips for some boy to mow And
And send ----- up cow-----slips
for some boy to mow And send
for some boy to mow. $\leftarrow d = d . d = m . m . 60$
send up cow-----slips for some boy to mow. $\leftarrow d = d . d = m . m . 60$ But
send up cow-----slips for some boy to mow. $\leftarrow d = d . d = m . m . 60$
up ----- cow-----slips for some boy to mow. But

p (non crescendo)

But what _____ of life _____

what of life _____ whose bit-ter hun... gry sea flows _____

(non cresc.)

But what _____ of life _____

what of life _____ whose bit-ter hun... gry sea flows,

— whose bit-ter hun... gry sea flows at our heels,

flows _____ at our heels,

— whose bit-ter hun... gry sea flows at our heels,

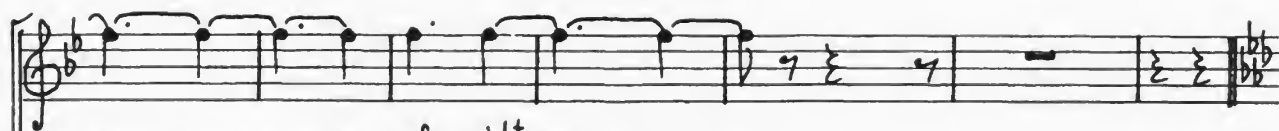
flows _____ at our heels, flows at our heels, at our heels,

and gloom of sun--less, sun-less _____ night, sun----less gloom—

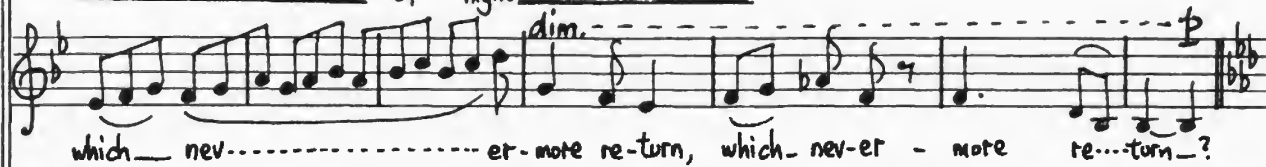
and gloom— of sun-----less night—, cov-----ers the days—

and gloom of sun--less, sun-less _____ night, sun----less gloom—

and— gloom of sun-----less, sun-----



of night



which nev-----er-more re-turn, which nev-er - more re...turn-?



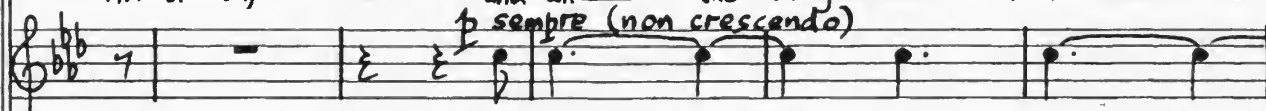
of night.



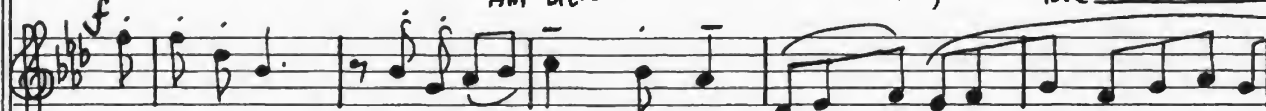
less night cov-----ers the days- which nev-er-more re--turn-?



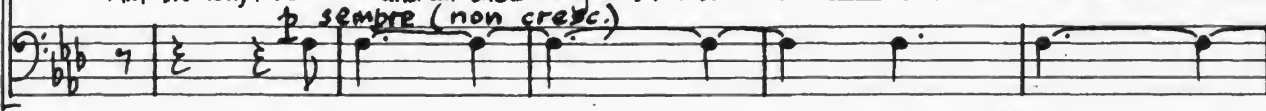
Am--bit-ion, love and all the thoughts that burn



Am-bit-----ion, love



Am-bit-ion, love and all the thoughts that burn we lose



Am-bit-----ion, love



we lose too soon, lose-too soon all the thoughts that burn, we



and all the thoughts that burn we



too soon And on-ly find de.....light in



and all the thoughts that burn we

lose too soon too- soon, and on-ly find de-light on-ly find-

lose, that burn we lose too soon, we lose too

with-er-ed husks And on-ly find de-light in with-er-ed husks

lose, that burn we lose too soon, we lose too

de-light in with-er-ed husks of some dead me-mo-

soon, too soon, lose too soon

on-ly find de-light in with-er-ed

soon, too soon, lose too soon

ry of some dead me-mo-ry

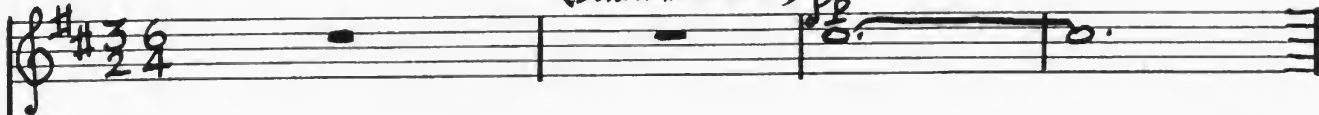
husks of some dead, some dead me-mo-ry

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of a vocal melody and a bass line. The lyrics are written below the vocal staff. The score includes various musical notations such as notes, rests, and dynamic markings like *mp* (mezzo-piano). The lyrics are: "lose too soon too- soon, and on-ly find de-light on-ly find- lose, that burn we lose too soon, we lose too with-er-ed husks And on-ly find de-light in with-er-ed husks lose, that burn we lose too soon, we lose too de-light in with-er-ed husks of some dead me-mo- soon, too soon, lose too soon on-ly find de-light in with-er-ed soon, too soon, lose too soon ry of some dead me-mo-ry husks of some dead, some dead me-mo-ry".

3. "Impression du Matin"

Andante (m.m. = 72)

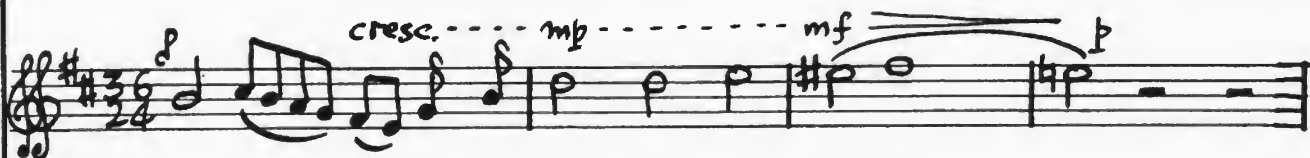
(Duration: 3'30")



The _____



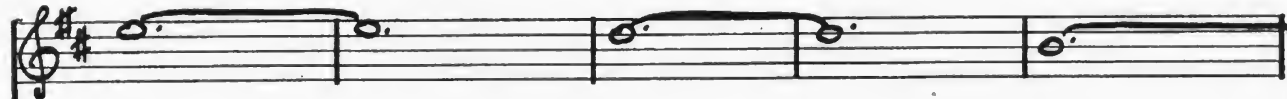
The Thames noct-urne of blue and gold, a barge with



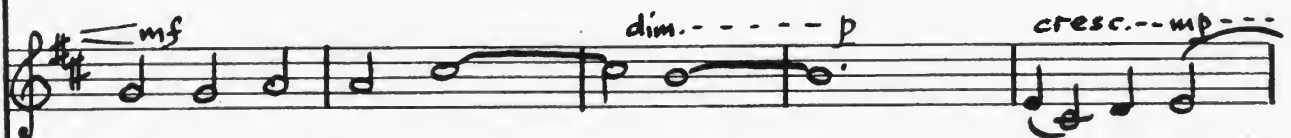
the Thames noct-urne of blue and gold changed _____,



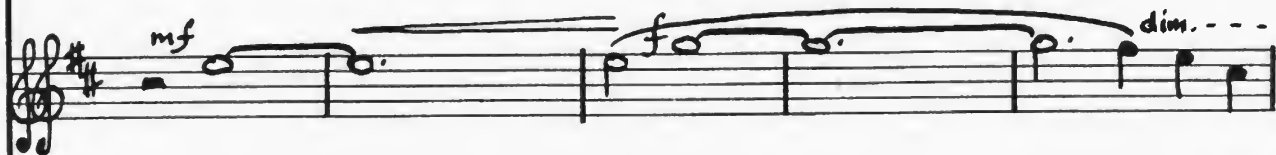
the Thames noct-urne _____



Thames noct-urne _____



och-ure col-oured hay dropt from the wharf: -



changed, changed to a



of blue and gold changed to a Harm- _____

cresc. *p*

_____ of _____ blue _____ and _____

mf *f* *dim.*

_____ and chill and cold _____ the yell.....ow _____

mf *mp* *p* *mp* *dim.* *p*

Harm.....ony in _____ grey: _____ a barge _____

mp *cresc.* *mf* *f* *dim.*

..... on.....y in grey, in _____ grey, a barge _____

cresc. *mp* *pp*

_____ gold _____ Changed _____ to

mf *dim.* *p*

fog came _____ creep.....ing down The bridges, 'till the

mf *p subito* *cresc.*

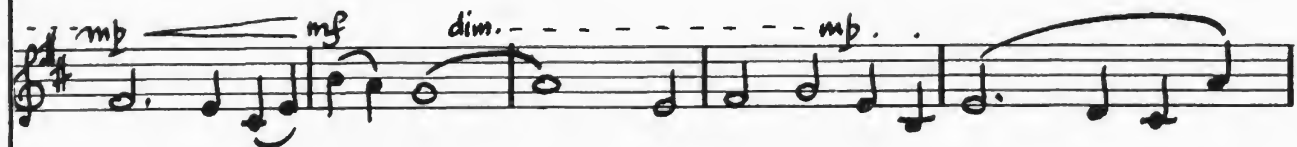
_____ with och.....re-col.....oured hay _____ Dropt _____

mf *mp* *p*

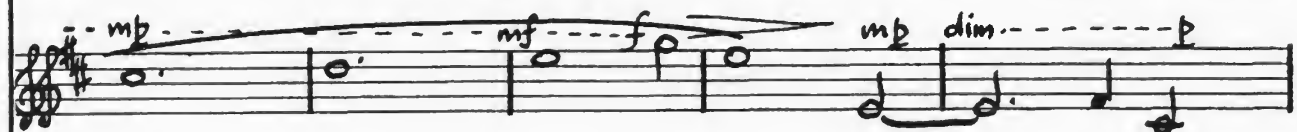
_____ with och-re col.....oured hay _____



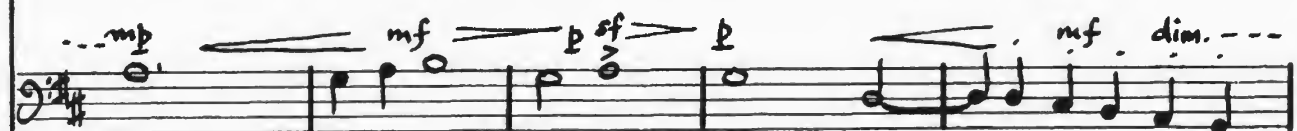
a Harm.....on.....y in gray: —



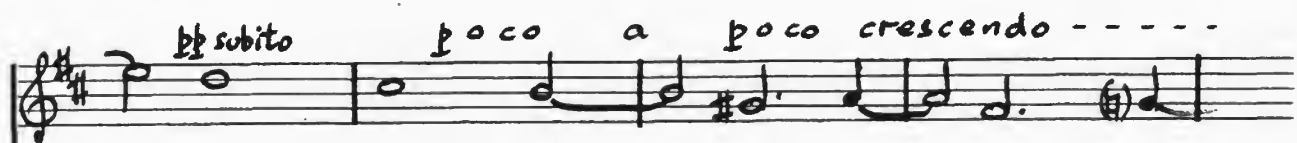
hou....es' walls Seemed changed _____ to shad-ows and St. Paul's _____



_____ from _____ the wharf:



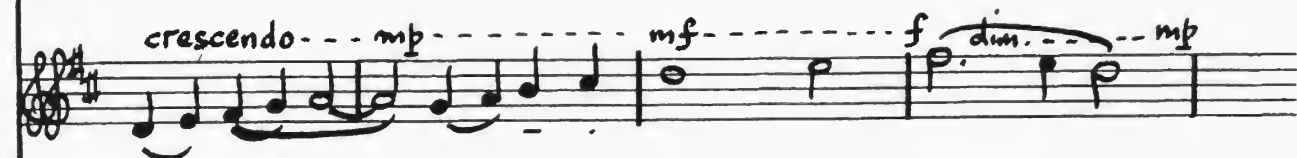
dropt from the wharf: and chill and cold _____ the yell-ow fog came



_____ the yell.....ow _____ fog came _____ drift.....ing



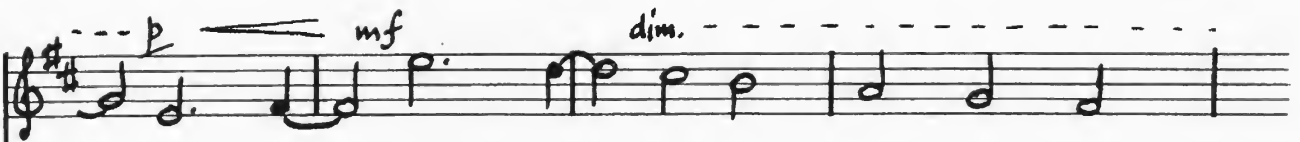
loomed,



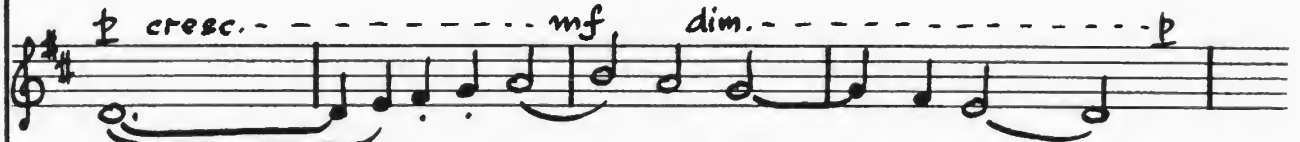
and _____ chill _____ and _____ cold the yell.....ow fog _____



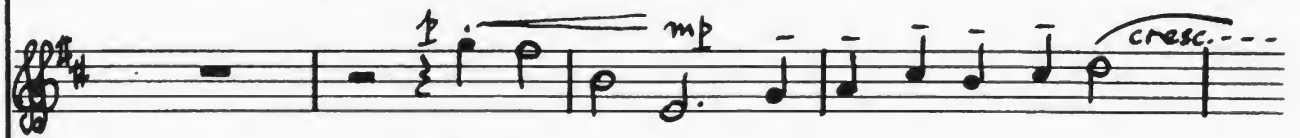
creep.....ing down the bridg.....



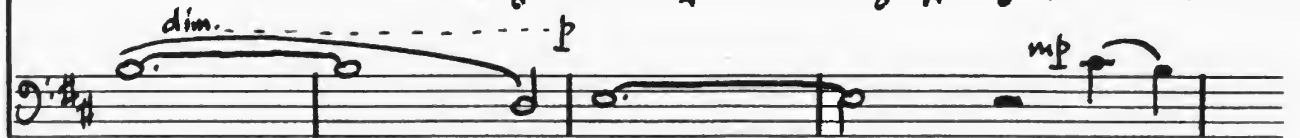
— down The — bridg-----es, — till the hous-----es' walls



Loomed — like a bub-----ble der — the town. —



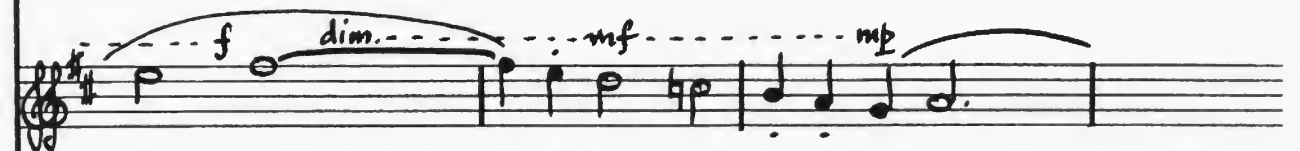
The yell--ow fog came creep-ing, creep-ing down —



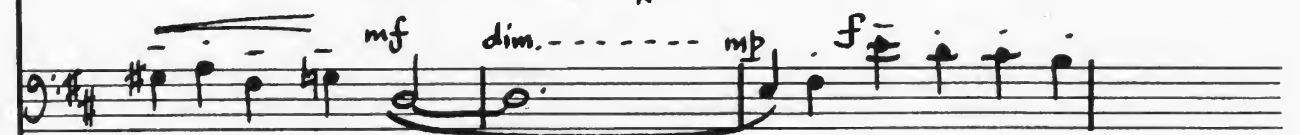
-----es, — till — the —



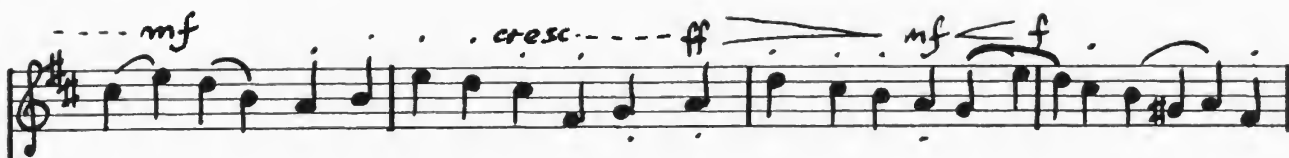
Seemed changed — to shad-----ows and St.



— The bridg-----es, till the hous-----



hous-es' walls Seem'd changed — to shad-----ows and St.



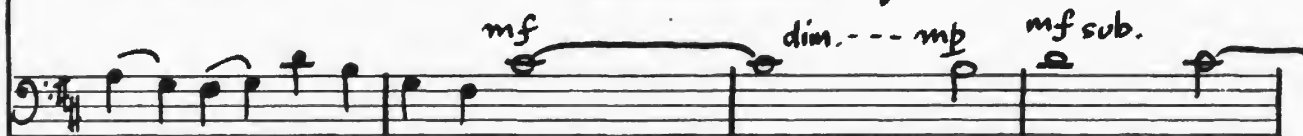
Paul's Loomed like a bub-ble o'er the town. Then sudd-en-ly a--rose the clang of



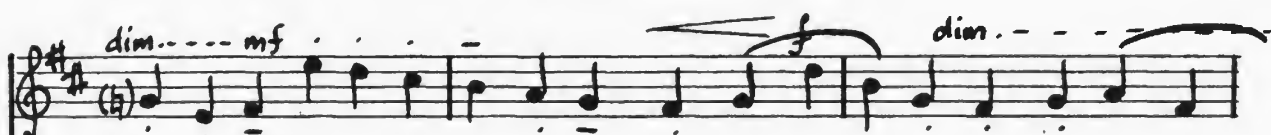
St. Paul's Loomed like a bub-ble o'er the town. Then



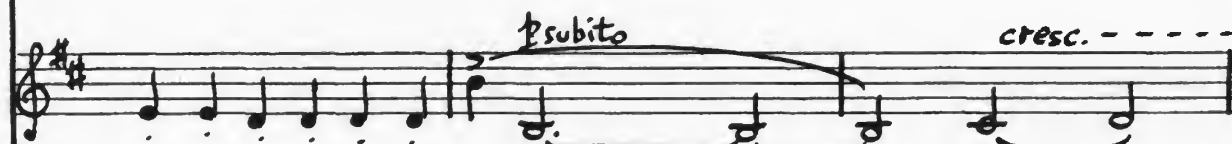
.....es' walls Seemed changed to shad-ows.



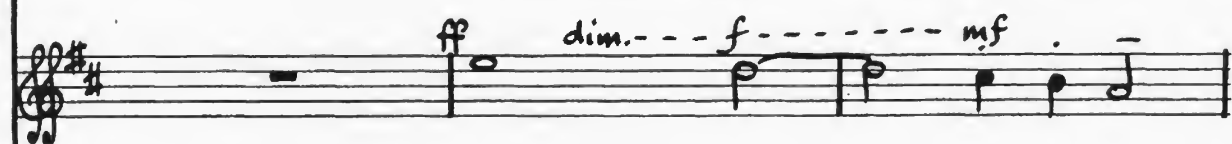
Paul's Loomed like a bub-ble o'er the town, loomed



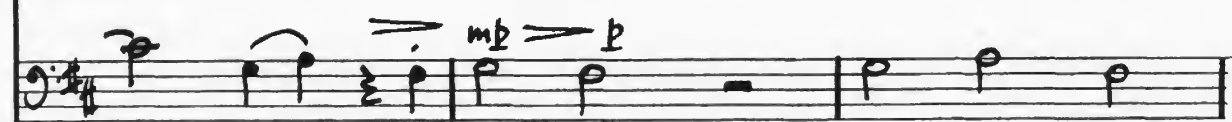
wak-ing life, of wak-ing life; the streets were stir'd With count-ry wagg-.....



sudd-en-ly a--rose the clang Of



Then sudd-en-ly



like a bub-ble o'er the town.

mf *mp* *mf*

.....ong: And and a bird..... Flew.....

mf *dim.* *p* *mf*

wak.....ing life; The streets were

f *mp* *cresc.* *mf*

a..... rose..... the clang Of waking life; the streets were stir'd.....

ff *mf*

Then sudd-en-ly a--rose the clang Of waking life.....; the streets were stir'd..... With count-ry

f *mf* *mp*

..... flew..... to the glist'-ning roofs..... and.....

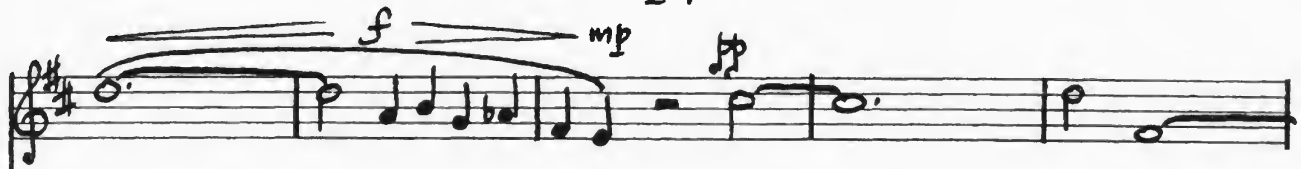
dim. *p* *mf*

stir'd With count.....ry wagg-ons and a bird.....

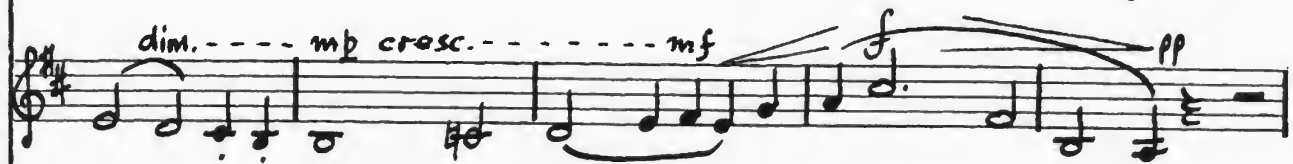
..... With count.....ry wagg-ons:

dim.

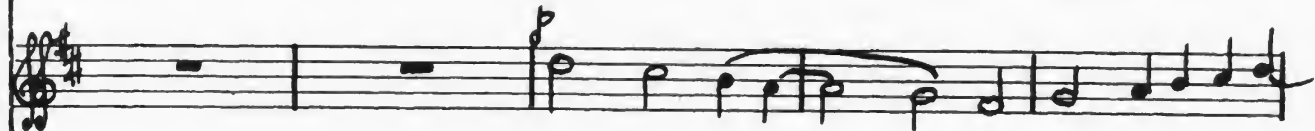
wagg.....ons: and a bird Flew..... to the glist'-ning roofs.....



sang. ————— But ————— one pale —————



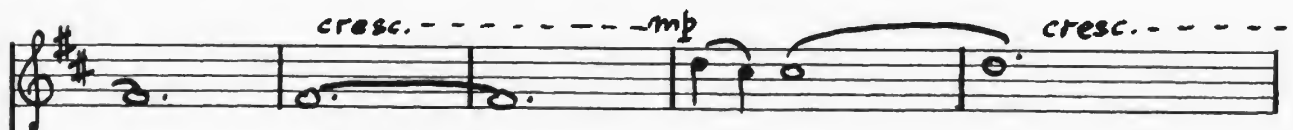
Flew — to the glist'ning roofs — and sang. —



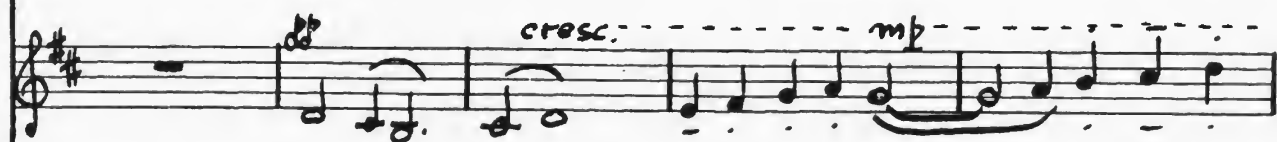
and a bird ————— Flew to the glist'ning roofs —



— and — sang, — and sang. ————— But



— wom ————— an — all —



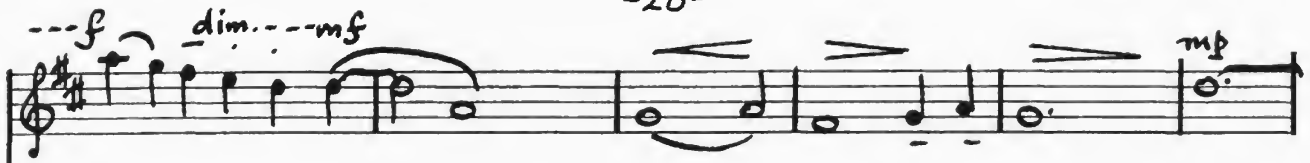
But one — pale ————— wom-en all al-one — the day-light



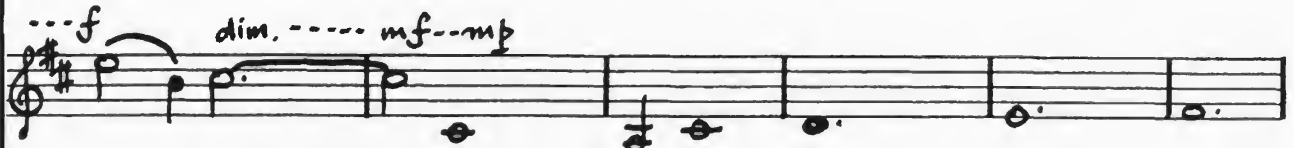
But —



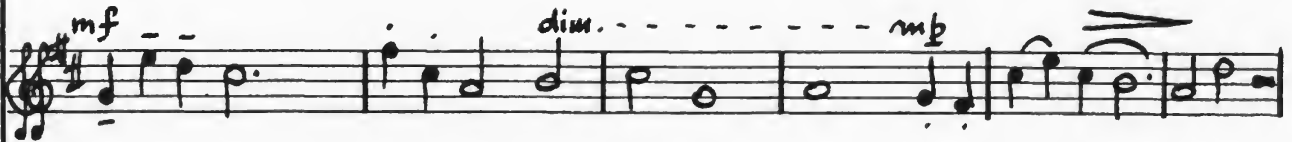
— one — pale ————— wom-an — all — al —



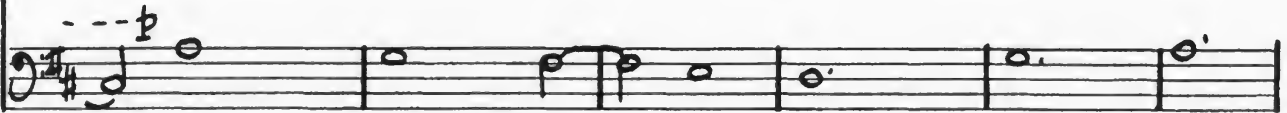
at---one, The day-light _____ kiss-----ing her wan hair, Loit-----



kiss-----ing _____ her wan hair, Loit-----ered be-----



one pale wan-an all at---one, The day-light kiss-----ing her wan-hair, Loit-ered



-----one, The day-----light kiss-----ing her



-----ered be-----neath the gas-lamps' _____ flare, With-----



-----neath the gas-----lamps' flare, With _____ lips _____ of



be--neath the gas-----lamps' flare, With lips _____ of flame, _____



wan hair _____ Loit-----ered _____ be _____

f *diminuendo* *mf* *mp*

lips of flame, lips of flame, lips

f *mf*

flame, lips of flame and heart of

f *dim.---mf* *dim.---p*

lips of flame and heart of stone, with

dim.---p *f* *mf* *dim.---p*

of flame and heart of stone.

dim.---p *mf* *mp* *f* *p*

stone, With lips of flame and heart of stone.

cresc.---mf *f* *mf* *dim.---mp* *p*

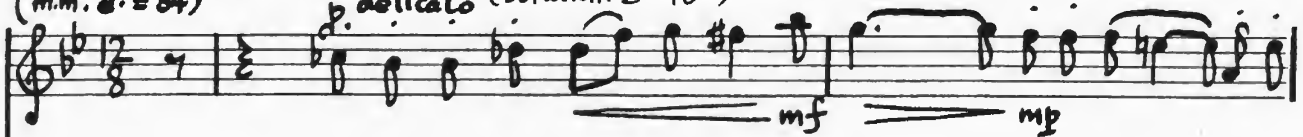
lips of flame and heart of stone.

lamps' flare.

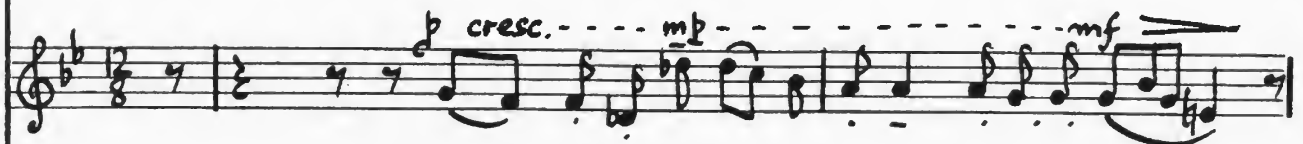
No IV "Magdalen Walks"

(m.m. d. = 84)

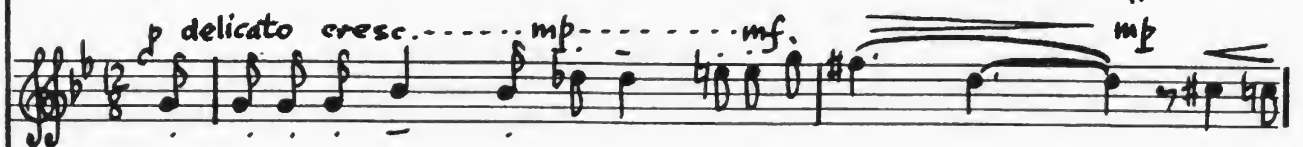
p. delicato (Duration: 2'46")



The little white clouds are racing over the sky, And the



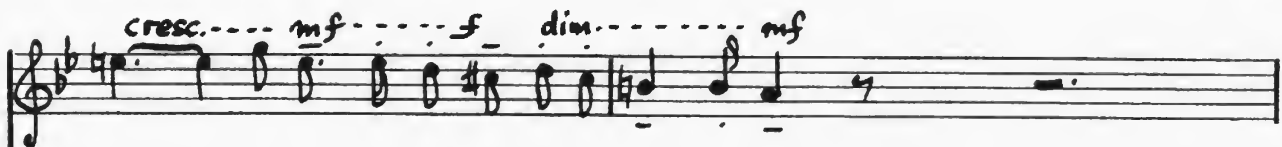
The little white clouds are racing over the sky



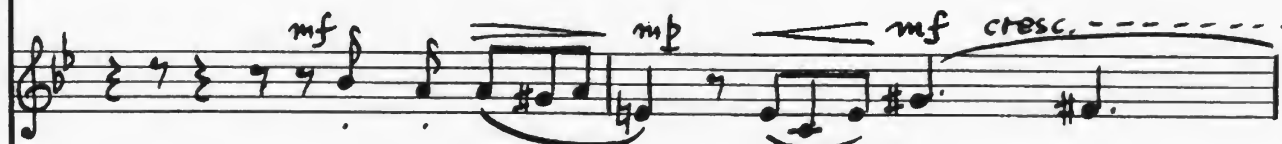
The little white clouds are racing over the sky And the



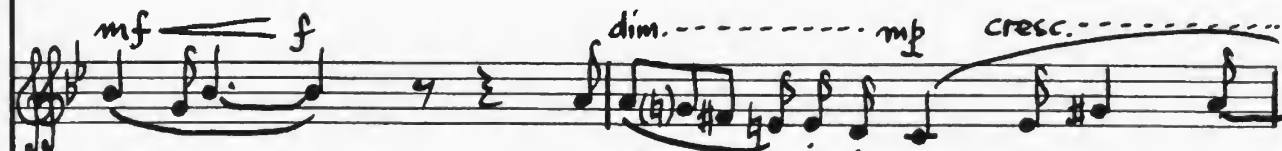
The little white clouds are racing over the sky the



fields are strewn with the gold of the flow'r of March,



And the fields are strewn



fields are strewn with the gold



fields are strewn with the

f *dim.* *mp*
 strewn with the gold of the flow'r of March

f *mf*
 with the gold of the flow'r of March

mf *dim.* *mp* *crescendo* *mf*
 of the flow'r of March

mf *dim.* *mp* *cresc.* *mf*
 gold of the flower, the flow'r of March

p *crescendo* *mp* *mf*
 The daff-o-dil breaks und-er-foot, and the tass-elled

mp *cresc.* *mf*
 The daff-o-dill breaks und-er-foot, and the tass-elled larch

f *dim.* *mp* *cresc.* *mp*
 The daff-o-dil breaks und-er

dim. *mp* *p* *mp*
 of March The daff-o-dil

f *mf* *dim.* *mp*

larch _____ Sways and swings _____ as the

f *dim.* *mf* *mp*

ways _____ and swings _____ as the thrush _____ goes hurr-y-ing, hurr-y-ing

mf *cresc.* *f*

--- foot, and the tass-elled larch _____ Sways and swings, _____

cresc. *mf* *p sub.* *cresc.*

breaks und-er-foot, _____ and the tass-elled larch _____ Sways _____

cresc. *mf*

thrush _____ goes hurr-y-ing by, as the thrush _____ goes _____

cresc. *mf* *cresc.*

by, as the thrush goes hurr-y-ing, hurr-y-ing by, as the thrush goes hurr-y-ing, hurr-y-ing

mp

as the thrush goes hurr-y-ing, hurr-y-ing by, _____ as the

mp *f*

_____ and swings _____

Handwritten musical notation for the first staff of 'The Rose Tree'. The key signature is one flat (B-flat). The melody begins with a quarter note B-flat, followed by a quarter note A, and then a quarter note G. A slur covers the next two notes, A and B-flat, which are both marked with a forte 'f' dynamic. This is followed by a quarter note A, a quarter note G, and a quarter note F. A slur covers the next two notes, E and D, which are both marked with a 'dim.' (diminuendo) dynamic. The staff ends with a double bar line and a key signature change to one sharp (F#).

hurting, hurting, hurting by.

[illegible]

by, goes hurt.....y-ing by_____ A

[illegible]

thrush goes hurr.....-ying by, goes hurr.....ying by.

Handwritten musical notation for the first staff of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 3/4. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The dynamics are marked 'cresc.' (crescendo) and 'mf' (mezzo-forte). The melody continues with a quarter note G4, a quarter note F4, and a quarter note E4. The dynamics are marked 'dim.' (diminuendo). The melody concludes with a quarter note D4, a quarter note C4, and a quarter note B3. The staff ends with a double bar line.

as the thrush goes hurrying by, _____ goes by.

as the thrush goes hurrying by, ————— goes by.

A delicate odour_____ is borne on the wings_____

del-ic-ate ad-our is borne on the wings of the morn-.....ing_____

Handwritten musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes a whole rest, followed by a half note G, a quarter note F#, and a half note E. This is followed by a half note D, a quarter note C, and a half note B. The final measure contains a half note A, a quarter note G, and a half note F#, with a 'cresc.' marking and a dashed line indicating a crescendo.

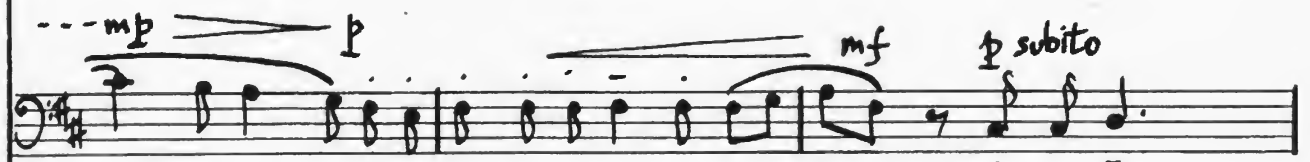
A delicate odour is borne



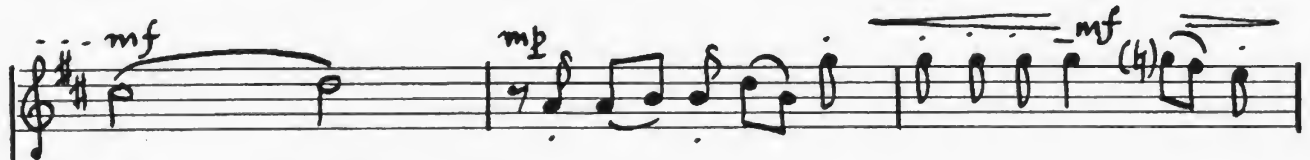
— of the breeze, The odour of grass and of newly up-turned



breeze, The odour of leaves and of grass, and of



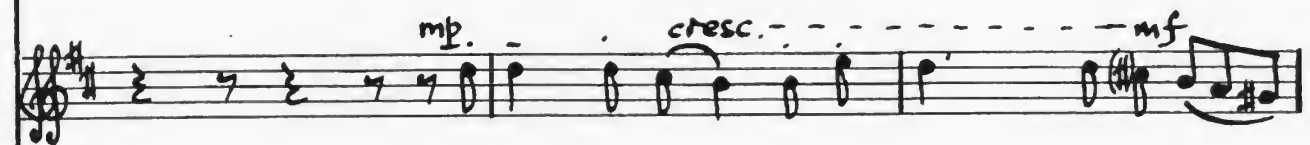
on the wings of the morning breeze the morning



earth, The birds are sing-ing, sing-ing for joy of the



newly up-turned earth, The birds are sing-ing,



The birds are sing-ing for joy of the Spring's



breeze, The birds are sing-ing, The birds are sing-ing for

p cresc. *mp* *f* *mp sub.* *f* *mp sub.*

Spring's glad birth, Hopp-ing from branch to branch on the

mp cresc. *f* *f*

sing-ing for joy of the Spring's glad

mp *cresc.*

glad birth Hopp-ing from branch to branch, from branch

mp *cresc.* *mf* *mp* *cresc.* *mf*

joy of the Spring's, the Spring's glad birth, Hopp-ing from branch

mf *dim.* *p*

rock-ing, rock-ing trees.

mf *dim.* *p*

birth, Hopp-ing from branch to branch on the rock-ing trees. And all the woods are al-ive

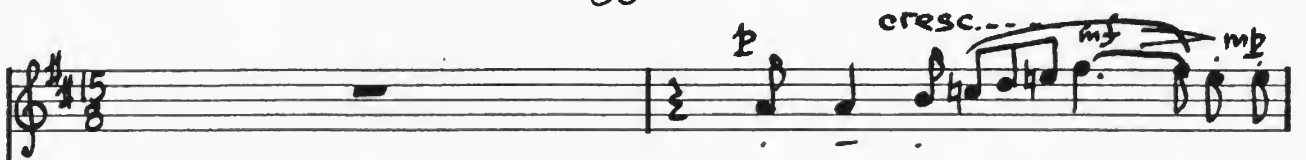
mf *dim.* *p*

to branch on the rock-ing, rock-ing trees.

dim. *p*

to branch on the rock-ing trees.

And all the-



And all the woods_____ are al--



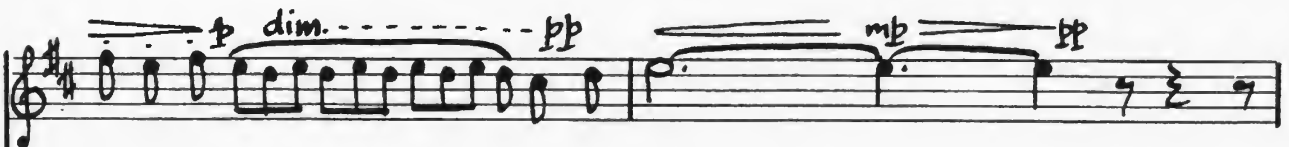
___ with the mur----- mur and sound_____ of



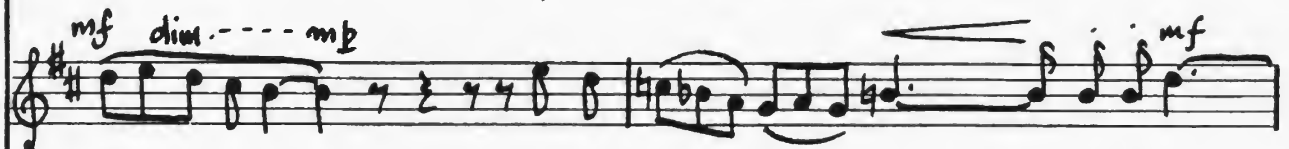
And all_____ the woods_____ are al-----ive_____



woods are al-----ive_____ with the mur-----



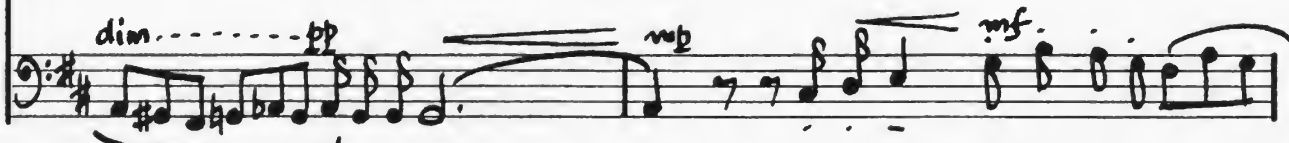
-----ive with the mur----- mur of Spring_____.



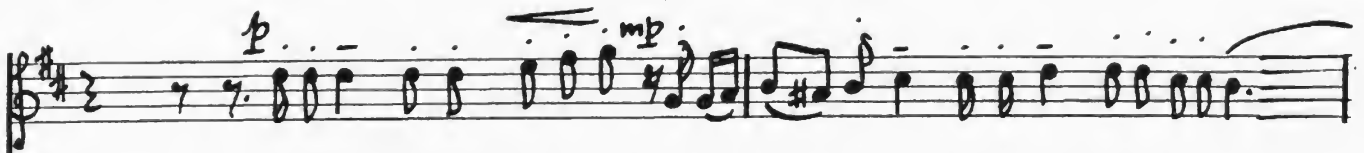
Spring_____ and the rose-----bud_____ breaks_____ in--to pink_____



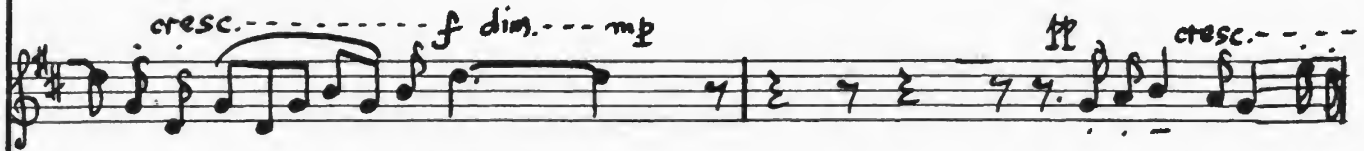
___ with the mur----- mur of Spring_____ and the rose-----bud



----- mur of Spring_____ and the rose---bud breaks in-to pink_____

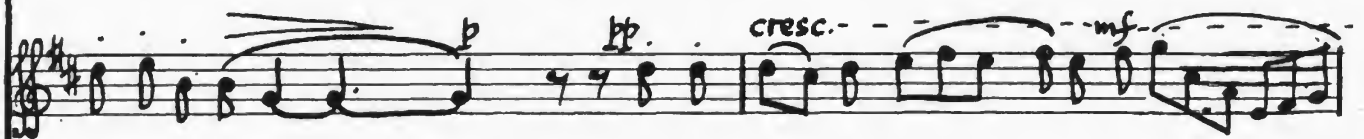


And the rose-bud breaks in-to pink on the climb-ing briar, And the croc-us bed is a quiv.....



on the climb.....ing briar,

And the croc-us bed is a



breaks in-to pink,

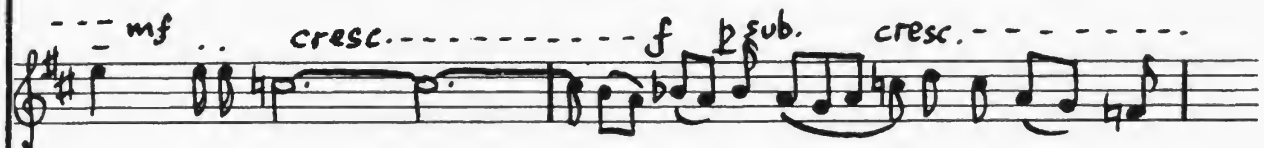
And the croc-us bed is a quiv.....



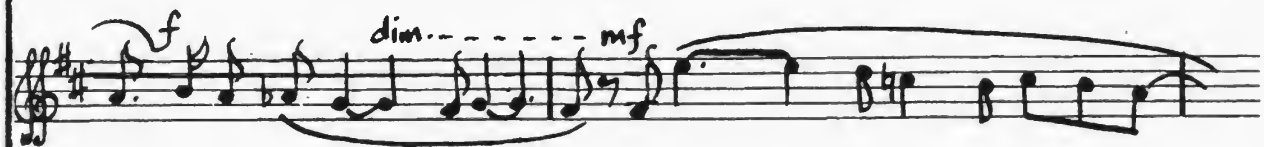
on the climb-ing briar.



er-ing Moon of fire,



quiv.....er-ing Moon of fire, a quiv.....er-ing Moon of



er-ing Moon of fire



A quiv.....er-ing,

A quivering Moon of fire

Grind-let round ____ with the belt ____

[illegible]

fire, of fire, of fire_____

Gird-----led round___ with the belt___

Handwritten musical notation for the first staff of 'The Rose Tree'. The key signature is one sharp (F#), and the time signature is 3/4. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The notes are written on a five-line staff. Above the staff, the instruction 'cres. poco a poco' is written, followed by a dashed line and the marking 'mf'.

Gird.....led round.....

Handwritten musical notation for the first staff of 'The Rose Tree'. The key signature is one sharp (F#) and the time signature is 4/4. The melody consists of eighth and quarter notes, with a crescendo leading to a forte (f) dynamic.

quiv.....ering moon of fire, — Gird.....led round —

— of an am.....e-thyst ring —

[illegible]

— of an am...e...thyl — ring. —

And the plane to the pine-tree is

— with the belt of an amethyst ring. —

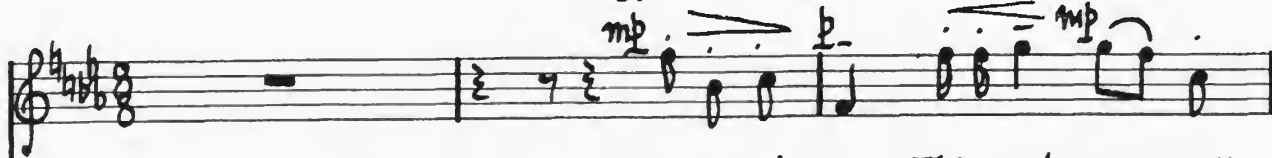
And the

Handwritten musical notation for the first staff of 'The Rose Tree'. The key signature is one sharp (F#). The notation includes a 'dim.' (diminuendo) marking over the first measure, a 'mp' (mezzo-piano) marking over the second measure, and a 'dim' marking over the final measure. The melody is written in a single line with a treble clef.

— with the belt of an am-e-gyst ring. —

And the

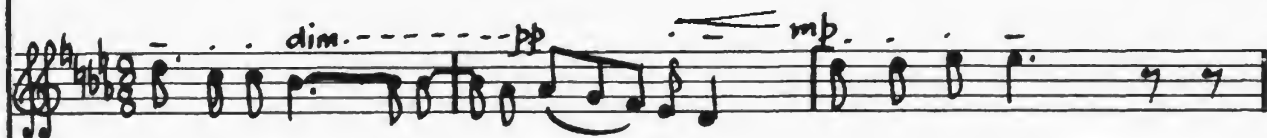
-39-



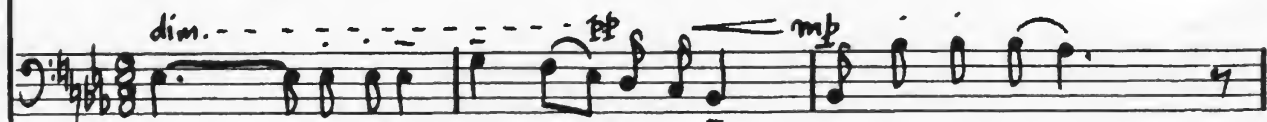
some tale of love Till it rust-les with



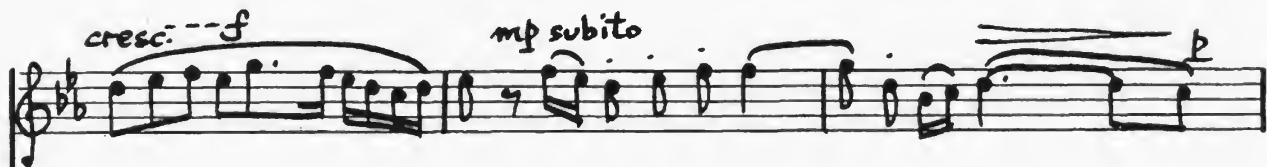
whisp-er-ing some tale of love Till it rust-les with laugh-ter and



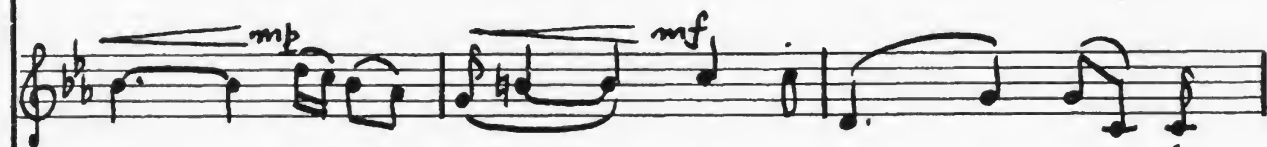
plane to the pine-tree is whisp-er-ing some tale of love



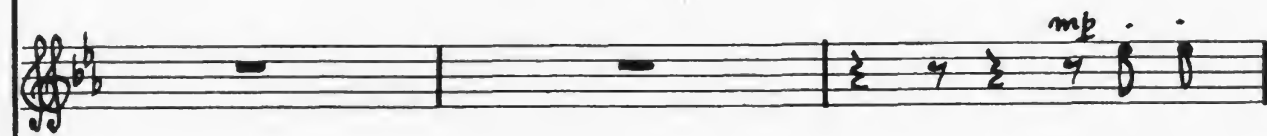
plane to the pine-tree is whisp-er-ing some tale of love



laught-er and toss-es its man-tle of green,



toss-es its man-tle of green, And the



And the



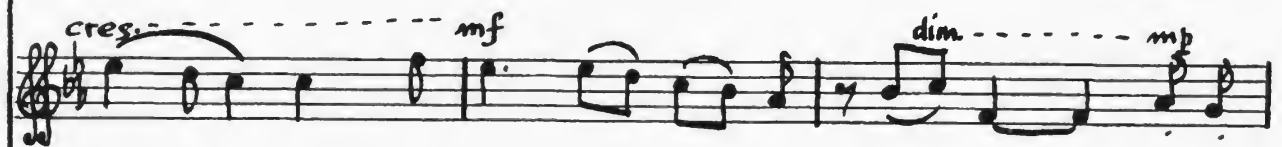
Till it rust-les with laugh-er and toss-es its man-tle of green,



And the gloom_____ of the wych-elm's_____ holl-ow_____ is



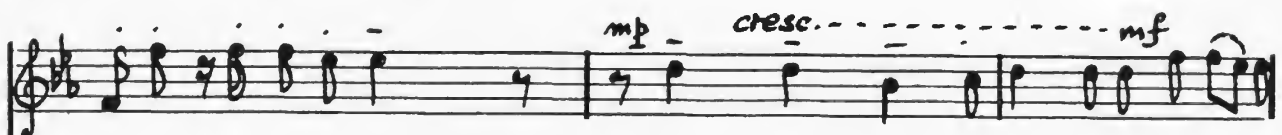
gloom_____ of_____ the wych-elm's holl-ow_____ is lit_____ with the ir-...is sheen,_____



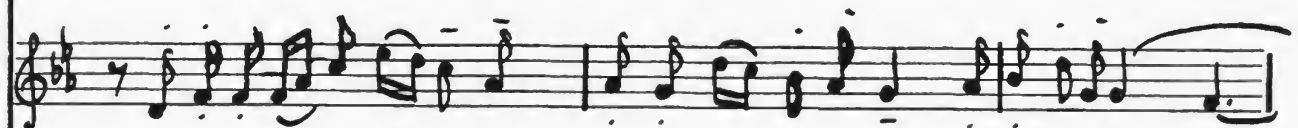
gloom_____ of_____ the wych-elm's holl-ow_____ is_____ lit_____ with the



_____ and the gloom_____ of the wych-elm's



lit with the ir-...is sheen Of the burn-...ished rain-bow throat and sil-ver



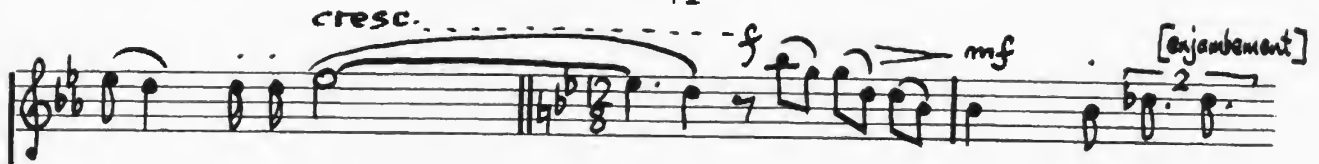
lit with the sheen of the burn-ished rain-bow throat and the sil-...ver breast of a dove-_____



ir-...is sheen of the burn-...ished rainbow throat_____ and the



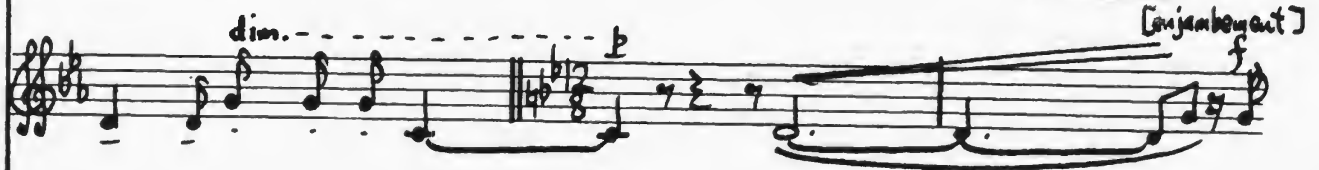
holl-ow is lit_____ with the ir-...is sheen_____ Of the



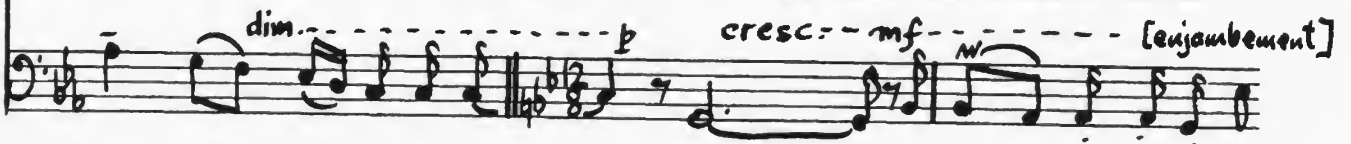
breast of a dove. See! See! See! See! the lark starts



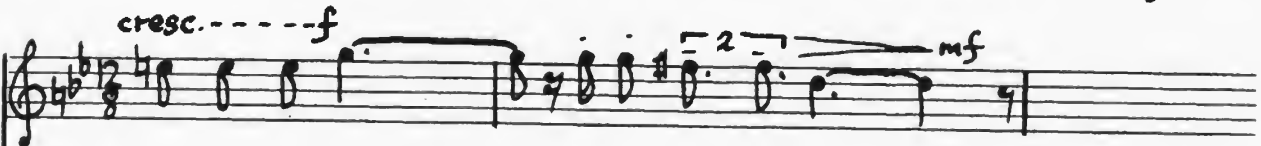
See! the lark starts



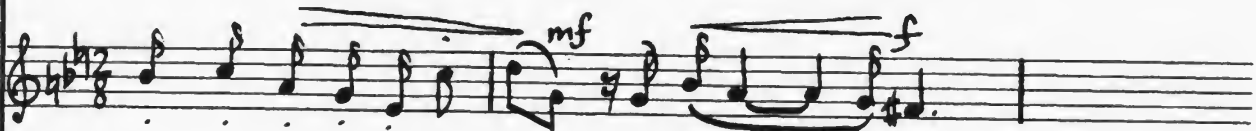
sil-ver breast of a dove. See! the



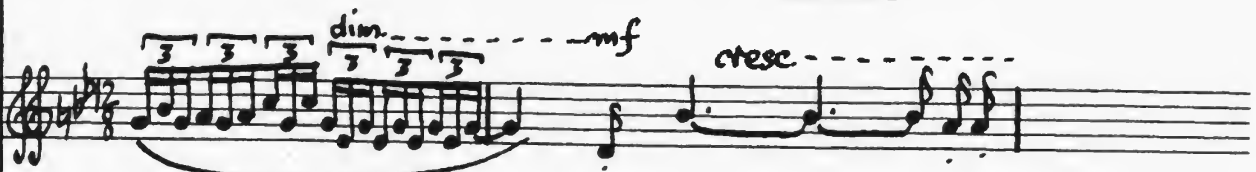
sil-ver breast of a dove See! the lark starts up from his



up from his bed in the mead-ow there,



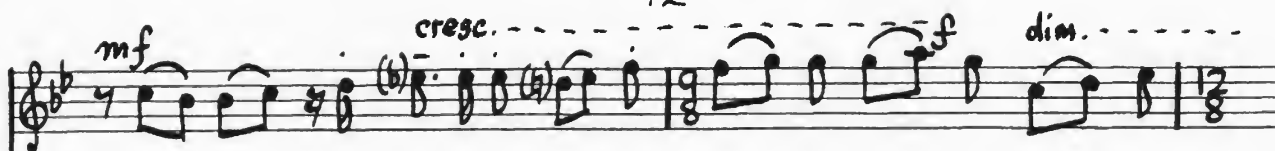
up from his bed in the mead-ow here Break



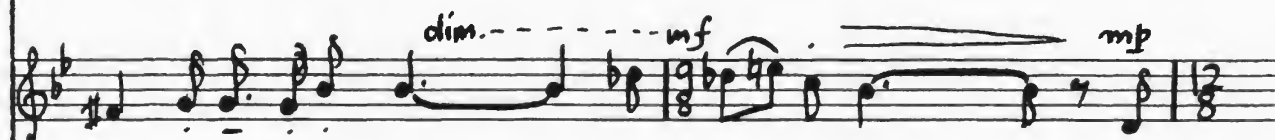
lark starts up from his



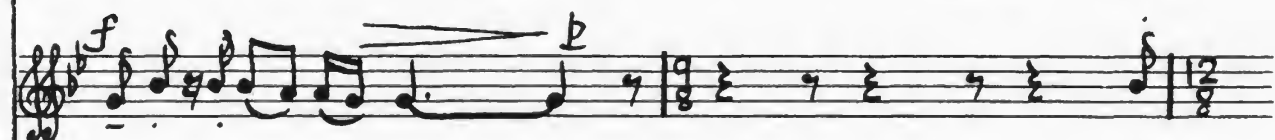
bed in the mead-ow. there reaking the



Break...ing the goss-amer threads and nets of dew, And flash...ing,



...ing the goss-amer threads and nets of dew, And



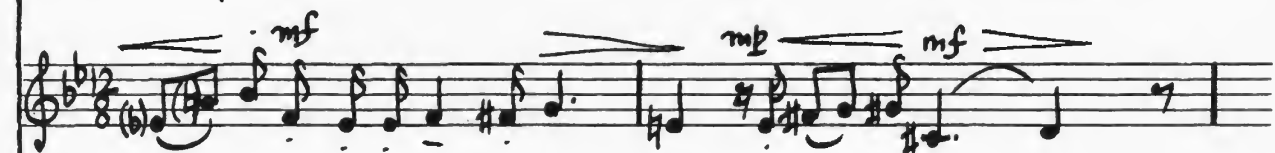
bed in the mead--ow there, And



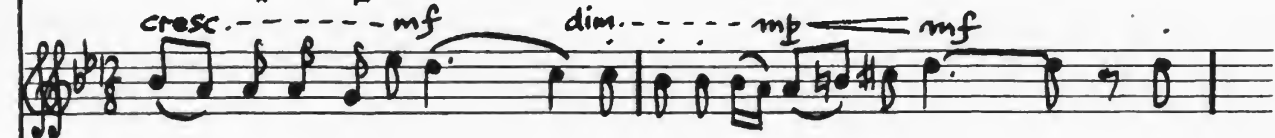
goss-amer threads and the nets of dew, and flash...ing, flash...ing



flash...ing a--down the riv-----er a flame of



flash...ing, flash...ing a--down the riv-----er, a flame of blue!



flash...ing, flash...ing a--down the river, a flame of blue! the



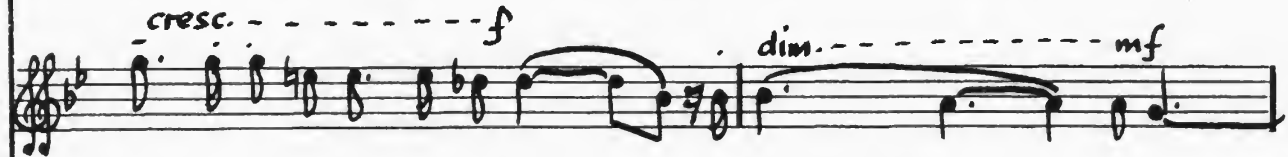
flash...ing a--down the riv-----er, a flame of blue! the



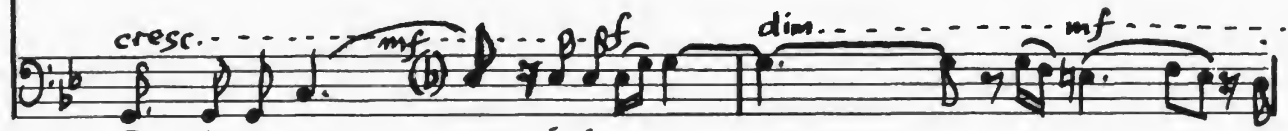
blue! _____ The king-fisher flies _____ like an arrow, _____ and wounds the



The king-fish-er flies _____ like an arrow, _____ and wounds the



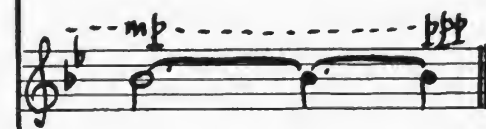
king-fish-er flies like an arrow, _____ and wounds _____ the air. _____



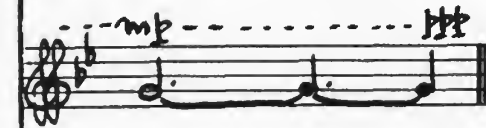
king-fish-er flies _____ like an arrow _____ and wounds _____ the



air. _____



air. _____





air. _____

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Book I: *For Music* (1968) – Texts: Oscar Wilde

Book II: *Wind Flowers:* (1968) – Texts: Oscar Wilde

Book III: *Flowers of Gold:* (1968) – Texts: Oscar Wilde

Book IV: *Flowers of Gold Sonnets:* (1968) – Texts: Oscar Wilde

Book V: *Magdalen Walks* (1968) – Texts: Oscar Wilde

Book VI: *The Silence of Love* (1984) – Texts: Oscar Wilde and Lord Alfred Douglas

Book VII: *Requiescat* (1984) – Texts: Oscar Wilde and Lord Alfred Douglas

Book VIII: *Voces Intimae* (1993) – Texts: Oscar Wilde and Lord Alfred Douglas. There are two versions, one for SATB and one for C-T, T, Barit., Bass.

Book IX: *Rosa Mystica* (2016) – Texts: Rumi, Aleister Crowley, Oscar Wilde, Dante Gabriel Rossetti, and lines from the Bangor Antiphonary, (Bunting's *Ancient Music of Ireland*), and from *Thunder, Perfect Mind* (Coptic Gnostic manuscript from the Nag Hammadi Library, 1945).
Forthcoming, not yet released

Book X: *The Star in the West* (2016) – Texts: William Butler Yeats, Aleister Crowley, Dante Gabriel Rossetti, Alfred Noyes, Thomas Gordon Hake.
Forthcoming, not yet released

Book XI: *Carmina Silvicola* (2016) – Texts: Alfred Noyes.
Forthcoming, not yet released